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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as catalogs of the coming sale at Christie's, London, of the Medici archives, and those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodges's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

HIGH ART PRICES ABROAD

Following the news we published last week of the coming sale in Berlin in March next, by order of the Kaiser, of the famous art collections of Baron Oppenheim, which sale, arranged for October, 1914, was naturally not held and it was generally thought had been abandoned for the duration of the war at least, comes the story and tabulated list of the remarkable prices obtained at the recent sale of the Kauffman art collections in Berlin, and which we publish elsewhere in this issue.

These prices, which we first make known in this country, will be studied with surprised interest by collectors and dealers and more than confirm the fact that a goodly number of Europeans, enriched by the war, even if not blessed with any art knowledge or taste, and a percentage of others, really connoisseurs and collectors, and who have been able to retain any of their former wealth, are turning to art as the best possible investment in these troublous times.

Why should no tour new rich, and those who have been collectors and who are financially able to still collect, follow here the wise example of their European fellows, and seize the opportunity that the large art sales and the store of treasures in the dealers' galleries now offers, to secure good art works at fair to low prices? Never was there a better time for the investment in good art, not as a luxury, but as an education and an investment.

ART BOOK REVIEW

THE DWELLING HOUSES OF CHARLESTON, SOUTH CAROLINA, by Alice R. Huger Smith and D. E. Huger Smith, Philadelphia and London. J. B. Lippincott Co.

To those who know their Charleston, either as residents or frequent visitors, this handsome, fully and finely illustrated volume by members of one of the city's oldest and best known families—will be a delight, recalling, as it does, so many well known and loved homes and gardens, while to the larger art and history loving public, who do not know the wealth of architectural and historical treasures the city still holds—it will be a revelation.

The authors, and their associate, Mr. Albert Simons, who has furnished the photographs for the abundant half tones of old exteriors, interiors, furniture, and especially mantels and doorways, and also the architectural drawings, have done their work with care and industry and with evident loving sympathy. Even to those who, like the writer, have felt there was little of old art or architecture which had escaped them in their rambles around and about the old city, will learn from this work that many houses carelessly passed by as not likely to be worthy of investigation—are full of interest inside.

Sketching briefly the early and interesting history of Charleston, through the pleasant old Colonial and post-Revolutionary days, the authors bring the reader through the dramas of the Revolution and the Civil War, in both of which Charleston played a prominent part, and in which many of her churches and dwellings were scarred and marred by shot and shell, through the earthquake, the fires and cyclones which have in turn ravaged the town, to the present day. They then proceed to a careful description of the development of the city's architecture—under the influence of the earlier English architects and builders—to the later American—and trace this development in the historic houses and their history—notably those of Miles Brewton (later known as the Pringle mansion) and the Pinckney, Manigault and Alston residences. It is refreshing to read in these later and materialistic days, of the sentiment and romance which still clings to old family names and houses in Charleston, which, while an old-fashioned, is not a provincial community, built and lived in as it was by generations of gentlefolk, and "hallowed by pure lives and peaceful deaths." The pen and ink drawings are artistic and delightful and the half tones well selected and printed.

CORRESPONDENCE

Proper Lighting of Art Works Before Sale

Editor, AMERICAN ART NEWS.

Dear Sir: It seems to me high time that an attempt should be made to curb an abuse, which might even be characterized by a harsher term, that has been growing up in New York.

When a collection of works of art is exposed with a view to its public sale, it is surely only common honesty that it should be shown in the best possible way to give intending purchasers the fullest opportunity of judging of its merits.

Is this end achieved by the exhibition of it in artificially and artfully lighted galleries, where everything is done to beguile and entrap the innocent possible purchaser?

Of course, this may be good salesmanship, but is it quite fair to the public?

In the great salesrooms of Europe, such as Christie's or the Hotel Drouot, objects are shown frankly, in daylighted galleries, where every opportunity is given to judge them as they really are.

Yours truly,
Phila., Pa., Jan. 23, 1918. Hamilton Bell,
Acting Director Pa. Museum.

Mather Brown's Adams and Jefferson Portraits

Editor, AMERICAN ART NEWS.

Dear Sir:

The excerpt from the Boston "Herald," with caption, "A Mather Brown in Boston," that you publish in your issue of Jan. 19, so bristles with error that if the story is of interest it may be as well to tell it correctly. John Adams did not "give his portrait by Brown to Jefferson," but as I have written elsewhere ordered Mather Brown to paint for him a portrait of Jefferson which portrait is in possession of the Adams family with Brown's receipt for its price, six guineas, dated May 12, 1786.

Two years later Jefferson returned the compliment by having Brown paint for him a portrait of John Adams, and the artist's receipt for its payment, \$10, dated July 2, 1788, is among the Jefferson papers in the Mass. Historical Society. John Trumbull, who attended to the business for Jefferson, wrote him: "Brown is busy about the pictures. Mr. Adams is like—yours I do not think so well of."

After Jefferson's death his paintings and busts were sent to Mr. Joseph Coolidge at Boston, who had married Jefferson's grand daughter, and were placed on exhibition in the Boston Athenaeum in 1828. In 1911 the portrait of John Adams was bequeathed by the late George F. Parkman to the Boston Athenaeum as a portrait of "Samuel Parkman by Gilbert Stuart." That it was not by Stuart was plainly to be seen, although many portraits by Brown are mislabeled Stuart's and it was questionable if it were a portrait of Samuel Parkman. Recently Mr. Lawrence Park, of Groton, Mass., identified the portrait as Mather Brown's portrait of John Adams, which, since 1828, had seemed to be lost.

In the same collection was a portrait by Brown of Tom Paine which is also unknown today. It would be most interesting if it also should be resurrected, as life portraits of Paine are very few and rare.

Charles Henry Hart.
N. Y., Jan. 21, 1918.

That Woman's Camouflage

Editor, AMERICAN ART NEWS.

Dear Sir—May I correct a wrong impression created, no doubt unintentionally, by the paragraph published in the Art News of Jan. 12 in regard to the course in camouflage theory open at Maryland Institute?

This course is not a "substitute" for "Woman's Camouflage Camp," as the Art News stated, which has not been given up. It will be held in Baltimore in the spring months, and by advice of Major-General Black, Chief of Engineers, the organization will combine with the efforts of Mr. C. M. Sax (not Lox), principal of the Maryland Institute, in establishing a permanent laboratory of camouflage ideas. This combination was in the interest of efficiency, since one officer instructor can serve both organizations and the machinery of the institute saves the time and effort of separate organization.

It was not possible to complete all arrangements at the date first announced for the camp, Dec. 1, although offers of land and accommodations in several places were received. The time was inconvenient or impossible for many members, as well as for various reasons for the instructor.

The permanent base of civilian camouflage study at Maryland Institute makes registry at any time possible, and is easy of access for conference with the camouflagers of Camp American. It will serve as a practical laboratory, turning over its tested devices to the War Department. This it will be seen offers the attractive chance of direct usefulness while training, as well as afterwards.

Yours truly,
Clara Lathrop Strong.
Marshfield, Mass., Jan. 21, 1918.

OBITUARY

Professor Edward Lanteri

Professor Edward Lanteri died in London, Dec. 1, last, from a cold caught at the Rodin memorial service at St. Margaret's Church.

He was born in 1848 in Auxerre, France, and studied music at the Paris Conservatoire, but, developing a taste for and skill in modelling, however, he entered the atelier of the sculptor Aime Millet, won a prize at the Beaux Arts when only 16, and then studied under Duret, Guillaume and Cavalier. He served in the French army in the war of 1870, and took part in the defense of Chatillon. After the war he married and, with his young wife, endured some years of poverty. He finally got work as a decorator of furniture, but, coming to the notice of Dalou—then a refugee in London—became an assistant to Sir Edgar Boehm, succeeding Dalou, who then returned to Paris in 1874, as master of modelling at the Royal College of Art. His initiative and energy built up the College which was greatly run down and in a year and a half he added over 100 students to the rolls and became first master of modelling.

Rodin thought highly of his work, not only as a teacher but as a sculptor. Sincerity of purpose, rare technical powers and great dexterity characterized his sculptures, of which perhaps the best are two heads of children and "The Scrutan," the last in last year's Royal Academy display. With Legros and Dalou, Lanteri formed a trio of the most eminent teachers of art who ever came from France to England.

Albert Cuyp Russell

Albert Cuyp Russell, recently died in Roxbury, Mass., aged 79. His chief work had been as a wood engraver, in which art he excelled. To him was given the opportunity to engrave the illustrations used throughout the Century Dictionary, and this and other work of his handicraft had made him well known. He inherited much of the artistic capacity of his father, Moses B. Russell, who in his time was a well known daguerreotype and miniature artist of Boston.

Alice W. Stone

Mrs. Alice Wadsworth Stone, water colorist, died in her home in Brooklyn Dec. 31, aged 62. She was born in West Eaton, N. Y., a daughter of Jeremiah D. Wadsworth. She was a graduate of the Hamilton (N. Y.) Female Seminary and studied painting under Woodworth Wadsworth. She leaves two sons.

ART'S STATUS IN 1918

"The fourth year of the war finds the state of art in Europe similar to the conditions in the years 1916, 1915 and 1914, but intensified. America has suffered least because she is farthest from the conflict. Indeed, her art condition may be said to be normal.

"Belgium has suffered most because her land is under the heel of the invader. Perhaps only in the ledger kept, presumably, by Dr. Bode, director of the Kaiser Frederick Museum, in Berlin, containing the 'acquisitions by conquest,' is the whole wicked story of the rape of Belgium set forth. France, too, has her sorry tale of seized treasures, such as the unapproachable pastels by Quentin La Tour, that, for a century and a quarter, until 1914, were the glory of St. Quentin. But these, like some of the treasures of Belgium, may have been removed or buried before the German advance. Removed, buried, shrouded, embedded in sandbags, hidden in cellars! That is the condition of the art treasures of Europe in the war zone at the close of 1917.

"The precious art of London, Paris, Venice and many other cities, allied and hostile, is shielded from the passions of men. Yet the walls of the National Gallery, London, are still crowded with works, but they are second-rate pictures, sufficiently unimportant to be left on view at a time like the present.

"Art production, so far as public exhibitions are concerned, has ceased in Paris. There have been no Salons since 1914; but London has maintained her annual Royal Academy exhibitions, and each year London has produced an increasing number of painted war illustrations which have nothing to do with art. Many artists have joined the camouflage arm of the army, and the pen of the critic has learned to write Colonel Solomon J. Solomon, Major Augustus John and Lieutenants Muirhead Bone and Derwent Wood. They are now serving their country, not art. Indeed a spirit is abroad asserting that, in these days, the artist has no right to concern himself with art. This is absurd. Many a man can serve his country best by doing what he himself can do best. It needed a Frenchman, a distinguished representative of, in art matters, the most logical, sensitive and understanding race in the world, to remind us of this."

—Boston Transcript.